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portrait of Filippo Archinto, Archbishop of Milan, by Titian. Here, too, are to be seen two portraits by Anthony Van Dyck, one of Lucas van Uffel, a patron of the arts from Antwerp who lived in Genoa, and the other of the Marchesa Durazzo, likewise painted during Van Dyck's Italian period, that is to say, before 1628. The latter is described by Bode as "one of the most sympathetic figures that Van Dyck has painted."

Confronting these seventeenth century paintings are the early German, Italian, and Flemish works which include examples of Albrecht Dürer, Hans Holbein, Andrea Mantegna, Fra Angelico, Botticelli, Filippino Lippi, Hans Memling, and Gerard David—small canvases for the most part, but of extraordinary interest and value—works perhaps more rare, but less familiar in American collections, than even those of Rembrandt and of the great seventeenth century painters. Here there are not only great names but names supported by great works. The simplicity, directness and sincerity of the earlier painters as here illustrated impress anew the modern student and emphasize forcibly the value of these qualities.

In this gallery three cases have been placed in which are arranged with the utmost skill the small and more precious art objects in the Altman collection. These include examples of goldsmiths' work, jewelry, crystals and enamels. Among these exquisite pieces one of the greatest treasures is a cup or saltcellar of gold and enamel generally called the

"Rospigliosi Coupe" by Benvenuto Cellini, which is herewith illustrated. It is entirely of gold, the basin is fashioned in the form of a shell supported by a fantastical dragon with wings outstretched, which in turn rests upon the back of a tortoise, enameled in yellow and black. On the rim of the shell is seated a Sphinx, exquisitely wrought, the wings and tail of which are enameled with transparent greens, reds and blues of extraordinary brilliance. A great pearl falls from her breast and smaller pearls are in her ears.

Galleries three and four are given over entirely to Chinese porcelains, very beautiful in color and design; all rare examples wisely chosen and now beautifully displayed.

In gallery five are shown sculpture, rugs, tapestry, furniture and miscellaneous objects. Here, too, is found evidence of excellent taste as well as judgment in selection. Each piece is a gem and, as a work of art, contributes to the interest and value of the collection. In some ways this of all the rooms is the most interesting—delighting and satisfying the eye with its glow as well as harmony of color, illustrating the inter-relation of the arts, and lending by means of articles purposed for utility the human touch to the connoisseur's dream.

But a mere suggestion of the value of this munificent gift can be given in such brief notes, but perhaps one may be enabled to judge sufficiently of its character to be tempted to make personal exploration.

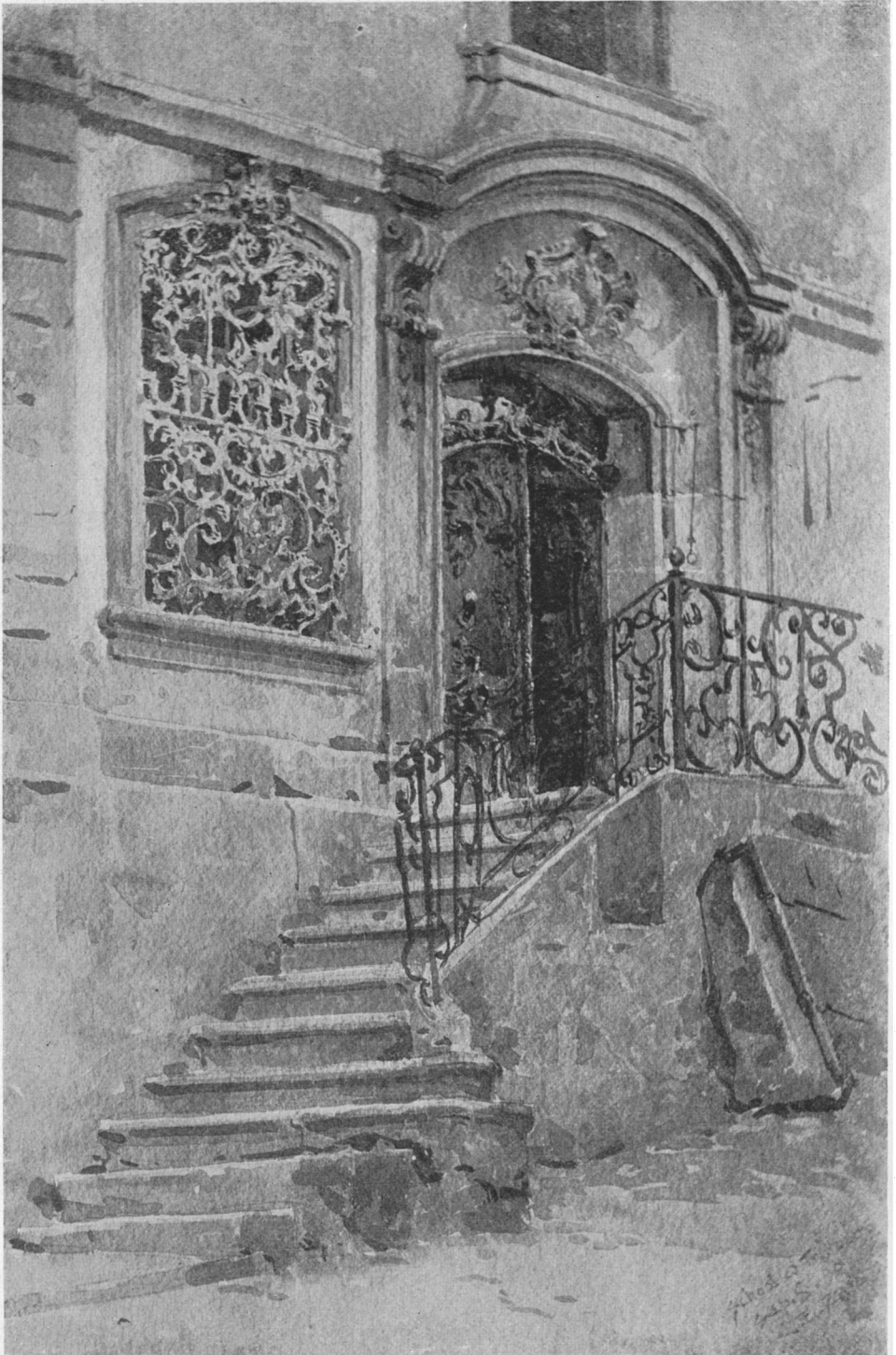
CHARLES EDMUND DANA

AN APPRECIATION

BY GEORGE WALTER DAWSON

IN the Philadelphia Water Color Club's Annual Exhibition, recently held at the Pennsylvania Academy of the Fine Arts, among the many notable groups of pictures showing strong movements in interesting and varied direc-

tions, such as color, decoration and arrangement of form, or depicting brilliant effects of nature, as the uncompromising light of midday on midwinter snow fields or fierce sunlight on the relatively new bald mountain formations of our north-



OLD DOORWAY, FREIBURG

CHARLES E. DANA

west, it was pleasantly refreshing and good to find the quieter yet strong note and the more obviously intimate transcription of things as shown in the particularly personal group of paintings by the late Charles Edmund Dana, which occupied the long wall of honor in the main gallery.

The group, which was in the nature of a memorial to Mr. Dana, covered a wide range of subjects chosen from various places in the Old World, and was characteristic of a nature that was constantly busied with delving in the history and works of men of ages past.

Mr. Dana's water-colors suggest an active existence and his life attested it. As a young man he studied architecture in Dresden and Munich, and later painting in Rome, eventually taking up the study and practice of civil engineering which for eight years he followed, being assistant engineer of the Pennsylvania Railroad. After this he again turned to art study, working in European studios under various masters—Gérôme, Bonnat and others. After several years of constant work in foreign cities he returned to Philadelphia, and closely allying himself to several art institutions devoted his time to various art and literary movements. For a great many years he was Professor of Art at the University of Pennsylvania, continuing even after his resignation to lecture on heraldry and tapestries, on which subjects he was a noted authority. He was a member of the Archeological Society of the University of Pennsylvania. He was president of the Numismatic and Antiquarian Society, a trustee of the Pennsylvania Museum and School of Industrial Art, vice-president of the Fairmount Park Art Association, vice-president of the Philadelphia Art Club, and for many years president of the Fellowship of the Pennsylvania Academy of the Fine Arts. He was, moreover, one of the founders and for a long time president and the leading spirit of the Philadelphia Water Color Club, the growth, usefulness and success of which were due largely to his untiring efforts and unselfish devotion as well as his judgment and guidance.

In addition to his interests in art he possessed a general interest in the affairs of the city, which was shown by his association and membership in such organizations as the Shakespeare Society, the Contemporary Club, the American Philosophical Society, and many other societies and associations of local and even international character.

Art seems usually to find in the individual some particular form of expression; with one it is a riot of color, with others varying effects of light; some give their time to interpreting sensitively delicate phases of natural beauty, while still others vigorously tell of the brutal battling of the elements, and so on. With Mr. Dana, a student always, living much in the past, searching out the works of old craftsmen, it is only natural that his subjects should have been for the most part along the lanes and by-paths where these interests led him. So we find his work quite removed from that of the painter of moods, and his pictures depicting and recording certain real things which were in themselves the expression of the artist-craftsmen of a bygone period. He painted always with certainty, with charm and with a rare understanding of the subject in hand. His portfolios teem with thoughtful, careful studies, many of which show his interest in architecture. There are also studies of gateways, of decorated columns, arches, and domes; of sculptured tombs; wrought-iron grills or rails; carved or gilded escutcheons and other heraldic emblems; of armor, of stained-glass and tapestries, each telling of his real and varied interest in these even smaller creative works which after all give us the truest insight into the lives of men.

The group shown on the Academy walls only hinted at the full measure of accomplishment. But, each of the pictures exhibited was strong, refreshing, individual, and was rendered with a certainty, a directness and a breadth that witnessed to the fact that the painter was a great craftsman as well as an artist. Such work renews respect for water-color as a medium.



CARPET BAZAAR. CAIRO

CHARLES E. DANA